



ARTEMIS from
PAGAN GREECE.

August Peters 1933

ANGNA ENTERS

DANCE MIME

Recital in the Court of the Worcester Art Museum

WEDNESDAY EVENING, FEBRUARY 20, 1935

Mr. Kenneth Jost AT THE PIANO

1 ANTIQUE A LA FRANCAISE (*very Directoire*) GRETRY

"* * * In dress the French ladies were hesitating between Anglomania and a passion for the antique. Thus, they flavoured their austere Davidian Greek costumes with coyness. * * * Napoleon thought the French composers, Gretry in particular, who was the private passion of the plebian aristocrats of his court, too 'scientific.' He preferred the wordier Italians. The French, however, were more discriminating. * * *"—A. E.

"* * * Her study of the Directoire lady, for example, managed to say how false was the classicism of the Davids and the Gerards. It established the affinity of the lady of those flowing neo-Grecian robes with the short-skirted, cigarette-smoking young women of 1928. Yet it was no burlesque, for burlesque is too detached and Miss Enters' work is never detached; while she is on the stage she is the girl of whatever period she has assayed. * * *"—Horace Shipp in London *"Sackbut."*

2 QUEEN OF HEAVEN (*French Gothic*) GAUTIER DE COINCI

"* * * There she sits, pale-robed, bright-crowned, upon the chair that is her throne: in the one hand the rose of medieval legend, in the other a kerchief. Forthwith in rhythmed motion and rhythmic posturing, we see the Mary who was the Mother cradling Jesus, her son; the Mary who is woman—charm and gentleness and illumination, by such good titles Rose of the World and Queen beyond the skies. * * *"—H. T. Parker.

"She makes us forget all the trite utterances on motherhood we have heard in her adorable 'Queen of Heaven,' in which all the power, all the compassion, all the sunny loving-kindness of the mother-heart seem really to be shown to us in an infinite light."—London *Chronicle*.

3 PIANO MUSIC No. 4—*Commencement*

4 EFFEMINATE YOUNG MAN—*Amour Malade (France, 17th Century)*

"Les Mignons"—(Extremely effeminate young gentlemen) came again into public prominence in the 16th Century at the court of Henry III. Their "progress" up through Louis XIV's court was increasingly feminine in dress and behavior. Indeed, they were the most dangerous rivals the ladies had for masculine affections.

"It presented a portrait of one of the languorous and ladylike youths of Louis XIV's court, products possibly of the growing appetite for the ballet, which was the delight of the King's heart. Miss Enters' costume in this episode was an achievement of real art."

—W. J. Henderson in *New York Sun*

5 APHRODITE

ENTERS

The Goddess of Love appears on Olympus so that the world may see.

The listed Greek composition on this program is a brief excerpt from Miss Enters' PAGAN GREECE cycle of 11 continuous episodes in which she plays 13 characters in a dramatic plot she has written based on the various Greek fables, to music she has composed and settings and costumes of her own design. This has been created in conjunction with her Guggenheim Foundation Fellowship studies in mime in Greece and the Near East.

"Here Miss Enters is Venus, the Goddess of Love, and her Venus is the eternal prostitute. She appears in a filmy white robe, projecting herself through a red curtain with a slow insinuation. She goes through movements which suggest that love was worshipped as a sacred thing and used for enjoyment. She is the Goddess of the temple and the attendant of the Babylonian groves; she raises her arms in divine benediction and faintly juts out her body. * * * She is the love of the body that Greeks idealized with proper understanding, and she presents the closest approximation of that idealization that this writer has found in modern art. * * *

—Joseph Arnold in *The American Dancer*

6 DELSARTE (*With a Not Too Classical Nod to the Greeks*)

A handy guide to the movements and expressions of this item:

Dramatic Position No. 1	Secrecy	Pleading	Remorse
Dramatic Position No. 2	Anticipation	Terror	Resignation
Grace	Welcome	Supplication	Longing
Discernment	Reproach	Grief	Devotion
Joy or Gladness	Defiance	Tragedy	Nobility
Freedom	Scornful dismissal	Sorrow	Ecstasy
Listening	Aversion		

N. B.—Miss Enters will not engage in any correspondence concerning the universal and ultimate truth, not to say accuracy, of these "interpretations."

7 PAVANA (*Spain, 16th Century*)

"She has great command of the sinister—witness her 'Pavana' from 16th century Spain, in which she appears as a sullen young fury, going through the conventional steps of a dance while her thoughts are full of murder or some kindred horror."

—W. A. Darlington in *London Daily Telegraph*

"A Pavana which brings before our eyes the whole subtlety of that 16th century Spain which produced the Borgias."—English Review.

8 BOY CARDINAL (*Spain, 16th Century*)

"'Boy Cardinal' is a pungent characterization to be placed with the earlier and more evil 'Cardinal,' the sinister 'Pavana,' and other of her medieval personages. He is already slightly foul, cynical and callous but he has not yet relinquished the frivolous exuberance natural to his callow years. In spite of the odor of spice quite foreign to the incense of his assumed holiness, this scarlet boy is not altogether unlikable. The composition contains one brilliant surprise."

—Mary Watkins in *New York Herald Tribune*

Costumes designed and executed by Miss Enters

NOTE—Miss Enters' "compositions" are protected by copyright.

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AN EXHIBITION
OF THE DRAWINGS AND PAINTINGS BY

Angna Enters

WILL BE SHOWN THROUGH FEBRUARY TWENTY-SEVEN

IN GALLERIES XXI, XXII, XXIII, XXIV

The group of oils, water colors and drawings by Miss Enters includes one hundred and eighty studies executed in Athens for the study of the Greek dance and mime. These researches were made possible by the John Simon Guggenheim Memorial Foundation which awarded Miss Enters a special traveling Fellowship for the purpose. Another large group of sketches is devoted to Spanish and Mediterranean subjects.